

# FAMOUS MONSTERS

#192

FEB. 1983

1983 MOVIE SCREAM-VIEW!



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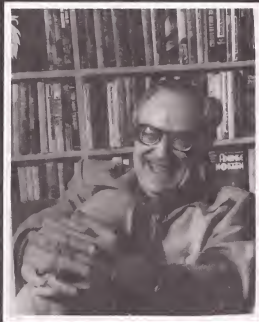
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# SPEAKING OF MONSTERS

## YOU CAN'T KEEP A GOOD ACKERMONSTER DOWN!



I was down for the count! Then the Count picked me up, dusted me off and saved my bleedin' neck by pointing me back where I belong: here in the dankest dungeons of FAMOUS MONSTERS OF FILMLAND magazine. It didn't seem right to be steering my hearse away from Horrorwood, watching FM recede in my fearview mirror...so I made a quick grue-turn and got right back on track! You know that, "Sci-Fi is my high", so how could I stay away when STAR WARS is making such a big bang? Thankfully, my pal Boo Hefner of Slayboy magazine reminded me that, "A day without 4e is like a day without pun-shine." So, I've returned to inflict gags and gaffs on you cadets. Don't bother to protest. In space, no one can hear you groan. In this terrific issue, QUETZACOATL (Gesundheit!) swoops and slays, keeping New Yorkers hopping giant "Q" droppings! (she's a messy eater) You'll also meet the best monsters ever seen in Sci-Fi films! I may be a Sci-Fi guy, but Monsters are my spawn, sir! And that proof is in the (blood) pudding as one of my Monster-kids proclaims, "All I really need to know I learned from Monster Movies." (I hope that doesn't apply to dating)? As always, in FM we glorify those who horrify. So, imagine our fright and delight at having director John Carpenter drop by to tell us of his latest comings and gorings? We'll also embark on a perilous adventure in the new role-playing fantasy-fad called Dungeons & Dragons! Plus, share an astounding preview of 1983—a gem-packed future that includes the next exciting entry in the STAR WARS saga: REVENGE OF THE JEDI! Speaking of Star Wars, it seems Chewbacca has taken the Millennium Falcon out solo (without Solo) for a joy ride! "Wookie, Ma! No Han!" Ah, the screams of my victims as they're brutally pun-ished. It's good to be back. And it's great to be Ack! Thanks for reAckquainting me with my funny-bone-jangling duties, Mr. Hefner. "May the farce be with Boo!"

Beast Witches,  
Dr. Ackula



THIS ISSUE DEDICATED TO



MALCOLM GITTINS WITH WALTER "CHEKOV" KOENIG



**DEAR FORRY,**

I just wanted to write and tell you how much I enjoyed #190. I've been reading FAMOUS MONSTERS since #99 and I just love it. I was however sad to see you had left FM in #191. It just wasn't the same without you. But I'm very happy to see you'll be back for #192 and FM's 25th anniversary!

You should know that you and FM have had a big influence on my life and my art. In fact, it was #99 that inspired me to start drawing classic monsters!

I'm enclosing a recent drawing I did of a 'mad scientist' and a photo of me at a recent Star Trek convention.

I hope I get to meet you one day and I can't wait to see FM #192!!



**DEAR FAMOUS MONSTERS OF FILMLAND,**

I just wanted to tell you how much I enjoyed the article on THE DARK CRYSTAL, that is a great cover too. I'd love to see more art by Bill Selby in future issues.

Also, I thought the article on Hammer mummies was great and informative. I never knew Mr. Lee injured himself during filming. Someday, I hope we can have some type of central repository of all your arcane knowledge somewhere where fans can access it, perhaps via telephone. Wow, talk about Sci-Fi!

I've enclosed a picture of me with my new Creature From The Black lagoon toilet seat, inspired by FM cover #103.

Keep Up The Good Work!

**MIKE "MAD SCIENTIST"**

**DRAKE**

**New York, NY**

#### OUR COVER:

IN CELEBRATION OF THE UPCOMING REVENGE OF THE JEDI, THE THIRD FILM IN THE STAR WARS SERIES, BILL SELBY'S COVER RECREATES ONE OF THE MOST ICONIC MOMENTS FROM THE FIRST FILM: THE MOS EISELEY CANTINA BAND ON TATOOINE



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#### FAMOUS MONSTERS OF FILMLAND

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# FAMOUS MONSTERS

Incorporating MONSTER WORLD

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FEBRUARY 1983

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# 1983's FEARSOME FILM FORECAST

**FIERCE EWOKS! ANOTHER PSYCHO!  
JAWS IN 3-D!**

**THESE ARE THE NEW SHAPES  
OF THINGS TO COME**

by David Colton



# THE STAR WARS SAGA CONTINUES



The Death Star is gone. Han Solo is frozen stiff in a block of carbonite. And Darth Vader is Luke Skywalker's father!

After those EMPIRE STRIKES BACK cliffhangers, what Chewbacca-sized surprises could be left in George Lucas' STAR WARS universe? Well, here's a FAMOUS MONSTERS hint: Ever see an Ewok?

Word is that the third film in the STAR WARS saga—titled EPISODE VI: REVENGE OF THE

JEDI, though that may change—will introduce a new fearsome species to the Force in 1983. Forget those cuddly furballs you've been hearing about.

"The Ewoks will make everything they've done so far look like an E.T.," promises an insider who says he overheard a tip (or was it a Tippet?) at the Lucasfilm studio (or thinks he did). "These new creatures are ferocious warriors from the planet Endor, something the screen has never seen before.



**Don't be fooled by the sultry stare. Test Princess Leia's metal (bikini) and you'll have meddled your last!**

The only worry they have is will the new characters be too scary for Saturday morning cartoons?"

We can't wait to see if the eerie Ewoks evoke new screen thrills, or are just, as other starry sources

predict, a furry new line of cute toys for Christmas.

And of course, all STAR WARS fans are hoping the new flick will strike back by answering some of these Empire-sized mysteries:



**Lando Calrissian (Billy Dee Williams) Carbonite's the Han that feeds him in  
STAR WARS EPISODE V: THE EMPIRE STRIKES BACK.**



-- What did Yoda mean when he said, "There is another." Another Skywalker there is? Another sequel there will be?

-- Will we get to see, finally after all these years, the mysterious Jabba character? You remember: He's the guy Solo owed money to before he abruptly shot Greedo during that cantina scene (By the way, is Lucas now regretting who shot first? In this new age of videotape, could films be changed after the fact?).

-- Is that really Princess Leia in a bikini? We hear that in some scenes a sultry Carrie Fisher has gone from Hoth to hot, hot, hot!

-- And what phantom menace lurks behind the Darth Vader mask? You'll see his true face here in the pages of FAMOUS MONSTERS in months to come -- if you axe for it!

Hollywood accountants say Lucas will need a monstrous hit to make back the incredible 34 million Galactic Bucks his film cost to make. So if you can Endor the wait, the third in the promised nine-movie serial is scheduled to arrive on May 25. At this rate of one SW film every three years, we might not see all nine parts and what the Clone Wars are all about until PanAm starts flying to the moon in 2001!

And if a new STAR WARS film isn't enough to scratch your Tatooine fever, the rest of 1983 looks to be a year even a Droid will love. Don't believe us, R2? Hook up to our Fearful Film Forecast.

## the signposts up ahead

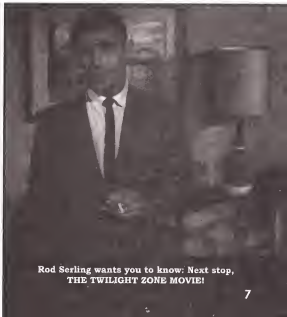
Just imagine: TWILIGHT ZONE: THE MOVIE promises to use a ghoulish quartet of directors -- John (AN AMERICAN WEREWOLF IN LONDON) Landis, Stephen (JAWS) Spielberg, Joe (THE HOWLING) Dante and George (ROAD WARRIOR) Miller -- along with SATURDAY NIGHT LIVE's Dan Aykroyd, to show us "something really scary."

That glam rocker who fell to earth, David Bowie, will be stalked by Catherine Deneuve (so beautiful you may end up hating her), and ROCKY HORROR PICTURE SHOW's Susan Sarandon, in a stylish, can't-believe-they-ate-the-whole-thing horror show, THE HUNGER.

There's three (count em', three!) frightful adaptations from one of FAMOUS MONSTERS' earliest letter writers, Stephen King, on the way: CUJO is about a rabid dog that threatens E.T. & Dee Wallace; CHRISTINE, is about a rabid car. Did someone say missed car payments?



Fantastic Drew Struzan STAR WARS: REVENGE OF THE JEDI poster art!



Rod Serling wants you to know: Next stop, THE TWILIGHT ZONE MOVIE!

NOW THERE'S A NEW NAME FOR TERROR



Even CUJO is a horror fan! His favorite author?  
Edgar AL-PO, of course!



And David Cronenberg takes the helm on King's DEAD ZONE, about a doomed detective who can see the future. It stars a very continental Christopher Walken.

Most unexpected of all, everyone's favorite psychotic "mother" returns in PSYCHO II, starring Anthony "Motel Six" Perkins and Vera Miles, both from the original film. After 22 years, Norman Bates is released from a mental institution and looks to hit the showers again. Instead, he encounters new motel manager Dennis Franz. What a pair. All seems well until new messages from "mother" appear. We don't know what happens after that--no one can be seated after the picture starts!

Also visiting the Bates Motel will be newcomer McG Tilly, who is filming something called THE BIG CHILL, also due in 1983 (likely a Japanese disaster movie).

### year of three-demensia sequels

Sequels will be everywhere this year--BOOGEYMAN II among them. But not since a certain rubberized CREATURE FROM THE

**THE THIRD  
DIMENSION  
IS TERROR.**



Feeling flat? 2-D-pressed? Well, now there's a slew of 3-D movies set to leap off the screen and shock you back into shape!

BLACK LAGOON reached out for your popcorn have so many films been in 3-D!

The three-dimensional sequel every hammerhead wants to see is JAWS 3-D, due in July. No, it's not directed by Spielberg (he's said to be working on an untitled INDIANA JONES sequel scheduled for the Orwellian summer of 1984).

And sadly, "Bruce," the original mechanized shark, has long vanished from the giant monster pond at Universal Studios (but do visit if you come to Karloffornia).

Instead, expect three times the flipper paranoia as the toothy eating machines stalk a high-tech Sea World off Florida's clear blue waters. Dennis Quaid, who also plays globe-spanning astronaut "Gordo" Cooper in the upcoming THE RIGHT STUFF, will work the sequel along with chatty but chewable tourists trapped in conveniently see-through underwater tunnels. Oh, and did we say it's in 3-D?

If that's not enough, save your red-and-blue glasses and sneak over to the next screen for the creepy-crawly AMITYVILLE





While Peter Cushing and David Carradine chew up the cob-webby scenery, Sheila Keith and Julie Peasgood look on in **HOUSE OF LONG SHADOWS**.



The most Famous living Monsters of Filmland: Cushing, Price, Lee and Carradine!

3-D, the third in the series about a haunted house in the suburbs that could be your neighbor's (that would, after all, explain the flies). Directing the mayhem will be veteran director Richard Fleischer, who headed up such classics as **20,000 LEAGUES UNDER THE SEA**, **FANTASTIC VOYAGE**, **TORA! TORA! TORA!** and the people-powered **SOYLENT GREEN**--any one of which would look super neat in 3-D.

## rally round the monsters

Whether Karloff, Chaney and Carradine in **HOUSE OF FRANKENSTEIN**, Price, Lorre and Karloff in **THE RAVEN**, Lugosi, Tor Johnson and Rathbone in **THE BLACK SHEEP** or Cushing vs. Lee in **HORROR OF DRACULA AND CURSE OF FRANKENSTEIN**, we all love those old-fashioned monster rallies.

We never thought we'd see another such ghoulash of grim reapers, but check out the grisly cast of the upcoming **HOUSE OF LONG SHADOWS**: Vincent Price! John Carradine! Peter Cushing! Christopher Lee! And... Desi Arnaz Jr.?

Well, despite Lucy's kid, the collector's item poster is dead-on: "The screen's masters of terror together for the first time!" We don't know how good the film will be, but this sounds like a screaming good monster mash for the ages.



The Unholy Three (and a half). Sheila Keith (**SHERLOCK HOLMES, THE SAINT**) keeps Christopher Lee's sherry warm while he takes a bat nap.

Room for every nightmare...  
A nightmare in every room.



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# House of the Long Shadows

starring **JOHN CARRADINE SHEILA KEITH**  
**JULIE PEASGOOD**  
and **RICHARD TODD**

A murderously funny  
mystery with a twist...


**DESI ARNAZ, Jr.**

Produced by **MEVAHEM GOLAN** and **YORAM GLOBUS**

Screenplay by **JERRY CURVEN**

Directed by **MICHAEL ARMSTRONG**

Starring **PETE WALKER**

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**PG PARENTAL STRONG CAUTION**  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

NOTHING CAN PREPARE YOU FOR  
WHAT HAPPENS WHEN SHE FIGHTS BACK.



# THE HOUSE ON SORORITY ROW

WHERE NOTHING IS OFF LIMITS

Produced by  
DAVID L. RAY  
Written by  
JAMES H. HANCOCK  
Directed by  
JAMES H. HANCOCK  
CASTING BY  
JAMES H. HANCOCK

CASTING BY  
KATHRYN N. BENNETT, JULIENNA D'AMICO  
GAIL JOHNSON, JON CHAMBERLAIN, & THOMAS M. RUDOLPH  
COSTUME DESIGNER  
JACK WATSON and Director of MAKE-UP  
MARK O'LEARY

Produced by  
JAMES H. HANCOCK

**CENTURIES OF EVIL  
HAVE JUST AWAKENED**



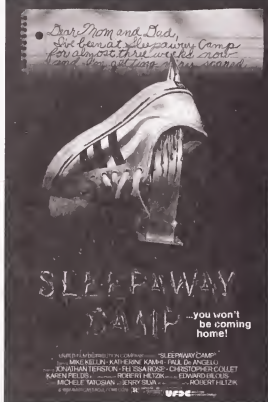
**Forry-friend and Ack-tress Bobbie Bresee shows off her double De-mons!**

**eye-gore, you-gore, they-gore**

Werewolves and vampires are almost quaint in these splatter-filled 80s, and if those films are your cup of bloody tea—the redder the better—there are plenty of gore-fests on the way in 1983.

Can your heart stand the shocking facts of ... MAUSOLEUM, MORTUARY (known as EMBALMED in Britain), SKULLDUGGERY (from Canada), SCALPS, SLEDGEHAMMER (it might make a great song title someday), PIECES, and two titles that say it all: SLEEPAWAY CAMP and THE HOUSE ON SORORITY ROW. Wonder what happens there?

The most intriguing title on the way, though, may be HOUSE OF THE YELLOW CARPET, an Italian "giallo" (crime thriller). I'm not sure we want to solve that one.




**At this camp, you'll sleep your life away. Literally!**

**do you want to play a game?**

Computers for the home seem like science fiction, but games like PONG, SPACE INVADERS, ASTEROIDS and PAC-MAN may be just the beginning. It's only fitting, then, that this spring's WARGAMES wonders what might happen if a game-playing whiz taps into the Pentagon's nuclear weapons system.

The young 21-year-old star, Matthew Broderick, is earnest and believable and we hope he never needs a day off.

An even scarier vision of our video future comes from David Cronenberg, whose weird VIDEODROME explores what happens when a cable TV executive finds a hidden channel. If you remember last year's ghosts from the TV in POLTERGEIST, let's just say you'll think before changing the station next time.



When Tony  
grows up,  
he's going to be  
just like Daddy!

# XTRO

Some extra-terrestrials aren't friendly.

Starring **BERNICE STEIGERS** **PHILIP SAYER** **SIMON NASH** **MARYAN D'ARCO** **DANNY BRANNIN** Special effects by **NEEFX** Special Effects Makeup by **ROBIN GRANTHAM**  
Director of Photography **JOHN METCALFE** Associate Producer **JAMES CRAWFORD** Written by **ROBERT SMITH** and **JAMIE CASSE** Executive Producer **ROBERT SHARPE**  
Music Composed by **HARRY BRIDLEY DAVENPORT** Special Symbiote Effect Created by **SHELDON LEIGH PALMER**  
Producer **MARK FORSTATER** Directed by **HARRY BRIDLEY DAVENPORT** An Amalgamated Film Enterprises Production from **W** New Line Cinema

Amalgamated Film Enterprises



# TIMERIDER

LYLE SWANN EST UN CHAMPION MOTOCYCLISTE  
POUR LES GENS DE 1877 QUI PEUT-IL ÊTRE ?

SELECTION OFFICIELLE  
AVORIAZ 1984



## bradbury's darkest carnival

For horror fans, there are few films more anticipated than the adaptation of Ray Bradbury's *SOMETHING WICKED THIS WAY COMES*. Author Bradbury has had his ups and downs in Horrorwood, but on this one Bradbury himself penned the screampplay. Here's to hoping.

Finally, there are films such as *TIMERIDER*, *THE DEADLY SPAWN*, *THE KEEP*, *OF UNKNOWN ORIGIN*, and our favorite title of all--*XTRO*.

How will this year rank on the Horrorwood Acker-

meter? How many movies might someday be worthy of a *FAMOUS MONSTER Filmbook*?

Well, after the terror-iffic classics of 1982--*E.T.*, *BLADE RUNNER*, *STAR TREK II: THE WRATH OF KHAN*, *CREEPSHOW*, *POLTERGEIST* and *THE THING* among many others--1983 will have an ultra-tall (and not super-small), haunted hill to conquer. Check back in, oh, 29 years, and see if anyone's still writing about them. And have a monster of a movie summer!

END

# MYSTERY PHOTO

#147

QUIEN ES ESTÉ?  
NO ES SEÑOR LUGOSI.  
PERO ES UN VAMPIRO DE 1931!

Hala a todos, la foto de este mes misteria nos viene de una película que muchas de nuestros fans puede haber oído hablar, pero no han visto. Usted puede estar diciendo, "Ya reconozca que de fonda, y la película es de 1931. Pero eso no es Bela Lugosi. ¿Qué está pasando!" La respuesta es fácil, y es la respuesta al enigma. Toda la que tienes que hacer es desentrañar las palabras de abajo y la respuesta aparecerá ante tus ojos. Buena suerte, chicas monstruo.

CANADA PHIL RUSS



This unfamiliar robot is from the 1939 serial **THE PHANTOM CREEPS!** Ed Wolf is credited as the actor inside the man-machine. Bela Lugosi also stars as Dr. Alex Zarka.

## SINBAD MODEL KIT

Sinbad the Sailor returns in this beautiful model kit from Monarch Models. At 1/8 scale with 41 pieces and 2 color paint job this model is a throwback to the glory days of model-making

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#1002/\$25.00

# BIRTHDAY WITCHES



**Jules Verne**  
Feb. 8  
FROM THE EARTH TO THE  
MOON

It's that time once again where we wish well to a selection of celebrities who have contributed to the world of myths and mansters. Although Jules Verne is no longer with us, his influence can't be denied. His imagination took many of us to places we may never have thought possible—to mysterious islands, to the earth's core, to the moon! And of course you recognize the fur-free visage of silver screen's Larry Talbot aka THE WOLF MAN, Lon Chaney Jr. The list is filled with so many important names, including one of the most terrifying tots from the tiny screen, Billy Mumy, whose adventures in THE TWILIGHT ZONE left parents wondering how they would ever punish a child like that. Dr. Spock? No. Mr. Spock and his Vulcan nerve pinch would be the only answer to that menace!



**Lon Chaney Jr.**  
Feb. 10  
THE WOLF MAN



**Lyle Talbot**  
Feb. 8  
PLAN 9 FROM OUTER  
SPACE



**George A. Romero**  
Feb. 4  
NIGHT OF THE LIVING  
DEAD



**Stuart Whitman**  
Feb. 1  
DEMONOID: MESSENGER  
OF DEATH



**Lana Turner**  
Feb. 8  
WITCHES' BREW



**Dorothy Stratten**  
Feb. 28  
GALAXINA



**Van Williams**  
Feb. 27  
THE GREEN HORNET



**Mamie Van Doren**  
Feb. 8  
THE NAVY VS. THE NIGHT  
MONSTERS



**Bill Mumy**  
Feb. 1  
LOST IN SPACE

# ALL I REALLY NEED TO KNOW

## I LEARNED FROM MONSTER MOVIES

by Dennis Billows



Boris Karloff & Mae Clarke in a "touching" scene from the 1931 **FRANKENSTEIN**. Autographed photo from the Dennis Billows Collection.

**A**h, children...*the little monsters*. I've raised three. Three what, you ask? I'm not sure. They started out as children, but then I let them watch monster movies. By the time they were teenagers they were as bald as Yorick's skull, they had Peter Lorre eyes bulging from their sockets. (which made it really difficult to plug in the hair dryer), & fangs grew in place of teeth. (I took them to the dentist, but they complained he got on their nerves). They howled during the full moon, drank only B-Negative blood (that's probably why they're so pessimistic), & they joined the Dwight *Fright* Fan Club, so I guess they turned out to be *noble* teenagers. I credit their maladjustment to society with having been taught the basic life-lessons found in monster movies using the Karloffian theory of *Transcendental* (again with the teeth) *Creatureationism* which believes "The mind is its own place, & in itself can make a heaven of hell, or a hell of heaven." Or was that something Milton said? Not Bradley, the other guy.

Here's an example:

### poe-ker face

In **FRANKENSTEIN** (beginning in 1931 & continuing in *Frankenfilms* to this day) scientist Baron Frankenstein emulated God by creating a man after his own image. He always created a monster. *Dahl!* It's hard enough creating a soufflé, of course



Ymir death experience from 20,000 Miles to Earth.

it's not going to end well when you're working with recycled parts! Dr. Griffin's invisibility serum didn't turn out well in **THE INVISIBLE MAN** (1933) & he got really mad about it. Did Dr. Moreau's experiments on **THE ISLAND OF LOST SOULS** (1933) turn out any better? *Neyn. Nada. Nyet. Not nyet*, anyway, you have to wait for the sequel. After vivisectioning his creations, he in turn was vivisected by them. He should have moved to Europe & set up shop in *Poe-land*.

**FRANKENSTEIN** taught us not to play God.

**THE INVISIBLE MAN'S** lesson was not to meddle with things man was meant to leave alone.

**THE ISLAND OF LOST SOULS** taught us to avoid remote islands 'cause there might be a secret laboratory run by Dr. A. Homicidal Looneytune, DDS, MBA, CIA, ICBM, NRA. For that matter, don't go *anywhere* remote. Don't go into the Louisiana swamp or some nut-job doctor might turn you into one of the **ALLIGATOR PEOPLE** (1959), or into the remote jungle where **DR. CYCLOPS** (1939) can

reduce you to the size of a mouse. Don't go into the New Mexico desert in case a scientist is working on *increasing* the size of animals (**TARANTULA**, 1955).

My children said I was making them paranoid to leave the house. I assured them it was okay, just don't go into the basement--*any basement* (**PSYCHO**, 1960)--without permission from Mr. Bates.

## eggsperiment in terror

*Transcendental Creatureationism* has simple life-rules like "don't touch anything that comes from outer space."

Remember the egg from Venus in **20 MILLION MILES TO EARTH** (1957)? It hatched into a giant lizard that terrorized Italy.

What happened was left to our imagination when the tray of vampire eggs (**QUEEN OF BLOOD**, 1966) was carried from the spacecraft by FM's own Forrest J Ackerman, but I would have liked to see how Forry punned his way out of that one. At the last



"What am I staring at? I don't know, give me a minute." (FIVE MILLION YEARS TO EARTH)

minute Forry scrambled to write a funny, alternate ending in which the eggs exploded all over him & he was boiling mad when he learned the director didn't plan to use it, but Forry's anger didn't last long, he always kept his sunnyside up even when the yoke was on him.

My children have learned not to pick up strange objects, especially anything from outer space. When the crew of the *Nostromo* investigated the "deserted" alien spaceship in *ALIEN* (1979), only one woman was left alive. We all know what happens when you travel into outer space, I'm surprised anyone wants to go. Remember the astronaut in *THE CREEPING UNKNOWN* (1955)? He became a plant that had to be electrocuted. *THE INCREDIBLE MELTING MAN* (1977) bid his career in space a *fondue* goodbye & became a *fryer* in a monastery.

Space? Earth? I say potato po-tah-to. I have issues right here on *terror firma*.

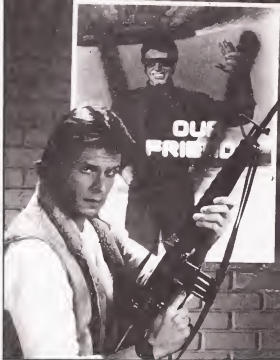
I know it's tempting for Indiana Jones to dig up artifacts like he did in *RAIDERS OF THE LOST ARK* (1981), but when archeologists excavated the spaceship filled with "dead" Martians in *FIVE MILLION YEARS TO EARTH* (1967) the insects weren't dead & they nearly destroyed London. Remember all those Mummy movies? You needed great *Kharisma* to survive them. Remember *THE AWAKENING* (1980)? *THE MOLE PEOPLE* (1956)? *THE MASK OF FU MANCHU* (1932)? Leave archeology to the *cryptologist*!

## guess who's coming to dinner

I taught my children that the lesson in *SCANNERS* (1981), a film about hunting mutants who could read & then destroy your mind, was simple--be kind to mutants or they'll make your head explode. I think this was the origination of the phrase "head over heels," or maybe "he blew his mind" or "that's a no-brainer."

I taught them to be suspicious of "friendly" aliens. The premise of the TV mini-series *V* (1983), which airs in May, is much like the *TWILIGHT ZONE* episode "*To Serve Man*" (1962)--in which seemingly benevolent aliens are really here to conquer--maybe even eat--us. They look like us, they talk like us, but they are not us.

You can't even trust plants from outer space or they may grow up to be you without emotions (*INVASION OF THE BODY SNATCHERS*, 1956 & 1978), or--again--they'll eat you (*DAY OF THE*



"Get thee to a gunnery!" (HAMLET Act 3  
Scene 1...or not) (V).



"All right! I'll get you some ribbon! I can see  
you have enough wrapping!" (CURSE OF THE  
MUMMY'S TOMB)







Don Siegel directs Kevin McCarthy & Dana Wynter in a terrifying scene from  
INVASION OF THE BODY SNATCHERS (1958).



This monster got "fired" for protesting the right to be an Id-ividual (FORBIDDEN PLANET).

TRIFFIDS, 1963).

### **sweetie, open the door so we cantaloupe 'cause mars needs women**

Some lessons are just common sense. Don't leave the spaceship door open like they did in IT, THE TERROR FROM BEYOND SPACE (1958). When the door was left open (who forgets to close the spaceship door on Mars?) a monster slipped in. I can't think of any puns for doors...I wish IT had used the window, then I could have said: "The monster was subtle, first he tried the door, & when that didn't work he slipped *innuwindow*," but that would be a *doorogatory* remark (and you thought my punstering was *doormant*). Besides, there's apparently an open-door policy on alien worlds because in FORBIDDEN PLANET (1956) the invisible Monster from the ID

crept onto the ship & killed a crew member.

Maybe I have raised paranoid children.

They don't go sailing because they know there are mists that change your molecular structure (THE INCREDIBLE SHRINKING MAN, 1957) & there is no boat big enough to stop a JAWS-dropping giant shark (1975).

They're afraid of computers because in COLOSSUS: THE FORBIN PROJECT (1970) a scientist built a computer that enslaved humanity. It's the original example of *byting* the hand that feeds you. I'm glad you laughed, it *DOS* my heart good. In DEMON SEED (1977) the computer trapped Julie Christie inside her home & impregnated her so it could move beyond the confines of its housing. I'll never have a smart-house, I'm too much of a smart--

Speaking of impregnation, outer space seems to be filled with horny aliens, so keep your wives &



Steven West's body is melting at an increasing rate. He must have human cells. He must eat human flesh. Medical prognosis: he is dwindling inch by inch except when he has new human blood, then he grows foot by foot. He is "The Incredible Melting Man!" He is a human time bomb. He must be stopped before he kills us all!





"Don't call me Dirty Hairy!" (THE BOY WHO CRIED WEREWOLF, 1973)

girlfriends indoors. Remember ROBOT MONSTER (1953), the alien with the gorilla body who wore a deep-sea diving helmet, lusted after the last woman on earth, & threatened her human boyfriend with a bubble machine? How about THE MYSTERIANS (1957) who wanted women for their dying planet, or the Martians in MARS NEEDS WOMEN (1966), or my favorite, I MARRIED A MONSTER FROM OUTER SPACE (1958)?

If they come across a vampire, my little monsters have been taught to leave the stake in its heart (HOUSE OF FRANKENSTEIN, 1945, & RETURN OF THE VAMPIRE, 1943) or it will come back to life. As for werewolves, my kids carry silver bullets (THE UNDYING MONSTER, (1943), & just about every other werewolf movie). Why take chances?

## kwai me a river

Transcendental Creatureationists are afraid of everything, even ourselves. I've tried to pass this on

to my children, but they *hear today & yawn tomorrow*. Remember the invisible "Monster from the ID" from FORBIDDEN PLANET (how could you not, it was only a few paragraphs ago)? That murderous beast, played by an actor named Indra, came from inside us, from our unconscious mind. By the way, Indra studied T.C., expanded his conscious mind &, thanks to his brother Paul's two friends--Levity & Justus--now works at FAMOUS MONSTERS. He doesn't earn much money, but he's happy. He applied for U.S. citizenship but was refused because he couldn't be seen, it was only when the entire staff worked together to help make Indra visible with Levity & Justus for Paul that everything worked out.

But T.C. isn't for everyone. Sometimes it's better to deal with the baggage you know. Remember Billy Shakespeare's words: (Maybe it's best to) "bear those ills we have than fly to others we know not of, (for) meddling with our *consciousness* doth make cowards of us all..."

BEWARE—

# THE HAUNTED CAR(PENTER)



**FAMOUS MONSTERS:** Last year you released your version of the novella "Who Goes There?", which Howard Hawks turned into *THE THING FROM ANOTHER WORLD* in 1951. I loved your version—*THE THING*—but critics had a harsh, almost violent, reaction to it.

**JOHN CARPENTER:** It was not just the critical reception, it was the box office reception. That movie tanked. Big time. The thing that surprised me the most about it was the fans hated it. The genre fans hated it. Hated it! And for a bit I've been blacklisted for it. I lost a job. I couldn't find a job. And I didn't quite know what had happened. I thought *THE THING* was pretty good—my version of it. But I believe that a lot of fans thought I had raped a classic, that I had done something offensive to the original movie. And they've been unforgiving.

**FM:** There seems to be some renewed interest now that people are able to rent movies from the video store and watch them at home. Do you think *THE THING* might find a second life there?

**JC:** Well, VHS is new. I had home video back when it was 3/4 inch, before it was consumer friendly. I've been collecting for years. But you never know. *THE THING* is over with and I've just got to move on.

**FM:** Despite the reception, it's hard to debate the creature work done by Mr. Bottin was anything less than stellar. How did you come to work with him?

**JC:** Rob Bottin was an assistant and worked with Rick Baker. And Rob had done a couple things for me, a couple small things on *THE FOG*. And he did a movie called *THE HOWLING* that Joe Dante directed—he did the wolf make-up for it. Rob was



**This Carpenter builds suspense. When it comes to horror, John nails it!**

the only one who came up, creatively, with how to pull *THE THING* off, which is it doesn't look like one thing, one creature. It looks like anything you can imagine. It looks like every creature it had imitated in its journeys around the universe, which I thought, "I've never seen that before." And you gotta realize that we weren't quite as focused in on how offensive *THE THING* would be. This is a time of body awareness. There's a lot of people doing the



In this icy scene, **THE THING** has thawed! So, stop being Kurt and go Russell up some alien beings.

Jane Fonda workout or Richard Simmons, that are very concerned about their bodies and are going to gyms, and we took the human body and treated it like a science experiment. And nobody liked that. We tore it up and ripped it up, and I think that's the big reason why it hasn't been accepted. But Rob, as hard as he worked, was a genius. He really came through for me.

**FM:** You mentioned earlier that because of **THE THING**, you had lost a job. What was that going to be?

**JC:** The project that I got fired from was a Stephen King story called **FIRESTARTER**. That's the one that got away. It's a great, great script. But now, along has come **CHRISTINE**, from a producer I've known and worked with. They said, "Let's do this. It's about a haunted car." Now, if you want me to tell the truth at this moment, I'm a big fan of haunted car movies--and this particular one has a rotting corpse in the backseat, which I think we may do away with altogether. But, it's a gig, it's a job.

**FM:** What's going to happen with the other film now?

**JC:** **FIRESTARTER** I was kicked off of and I think they're going to make a really, really low budget

version of it.

**FM:** Now we've seen pictures of many famous monsters being made. But how are you going to go about making a haunted car?

**JC:** Well, it just kinda has to creep around. We're gonna darken the windows so you can see who's driving. I think the big appeal in **CHRISTINE** is that it's a 1958 Plymouth Fury, so we're gonna cherry one out and just make it look really cool.

**FM:** Another one of your films that stands out is **ESCAPE FROM NEW YORK**. But it's a pretty bleak film. Do you really think that's what our future is going to look like?

**JC:** I don't know. I have a feeling that NY is gonna make a big comeback. And unfortunately, I have this sense that they're going to get rid of all the things I love about NY: The peep shows, the adult book stores, the hookers. They'll clean all that up and make Disneyland out of it. But, that's just my prediction for the future.

**FM:** Is there any chance we might see an **ESCAPE** sequel?

**JC:** I learned one thing in the business: You never say never!

**END**



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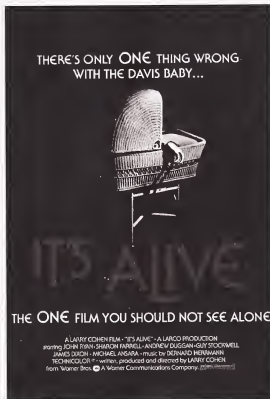


# DEATH FROM ABOVE:

## THE WINGED SERPENT

by Joe Moe

**Up in the sky! It's a bird! It's a plane! (and as blood spatters the faces of terrified onlookers below) No, it's "Q"! A new monster movie.**



For FM readers, the name Larry Cohen conjures images of the misshapen, hydrocephalic head of the fanged baby-monster from *IT'S ALIVE!* Larry Cohen directed that fan fave, and along with the design genius of Rick Baker *MonsterMaker's* (SHLOCK, *STAR WARS*) warped makeup, put icky-infants on the morbid map! True, Billy Mumy had already wished his folks into the cornfield in "*It's a Good Life*" (*THE TWILIGHT ZONE*). Yes, the overcrowded craniums of a clan of killer kids had long before taken over *THE VILLAGE OF THE DAMNED*. Furry-pal young Kyra Schon had previously showed Ma her gory gardening skills in *NIGHT OF THE LIVING DEAD*. And Patty McCormack planted her *BAD SEED* in our corrupted conscience as far back as the 1950's. But the *IT'S ALIVE!* toddling terror has to be the youngest monster to date. In fact, when it comes to tiny tots of terror, Cohen's slogan could be, "it would take a fetus to beat us!" Well, you can put away your (death) rattles and die-apers because Larry Cohen has moved away from mini-mutants to apply his moviemaking skills to mythological leapin' lizards!

You heard right! The director has moved from the nursery to the nest to hatch his latest monster movie, "Q"! Now "Q" stands for "Quetzalcoatl". No, it's not *Nosferatu's* cousin, a potion from a mad



The makings of an Egg-cellent omelet? Nope! Soon Jimmy (Michael Moriarty) will be scrambling out of there!

lab, a flesh eating germ or some fancy shocktail from a Horrorwood shrick-easy! Quetzalcoatl was actually believed to be a mythological winged God worshipped by the ancient Aztec Indians. Spend a few minutes trying to say Quetzalcoatl ("Ketso-co-ottle" which translates to "feathered serpent"), and you'll be grateful the title was abbreviated to "Q"! But here's where our brief history and linguistic lesson ends and the horror begins. Imagine if such a beast—a giant, winged flying serpent—decided to feather the belfry of the famous Chrysler Building in New York City? From atop that tower with its famous façade, a creature like that could survey the city and pick off victims at will! That's the very premise of "Q" with its modern-day take on an ancient dragon. And with that premise, an underrated, underseen modern-day monster movie is born.

The story goes that Quetzalcoatl has been resurrected by a mysterious cult in modern day New York City. From its perch in the top of the Chrysler building, "Q" swoops through the sky, snatching victims off of skyscrapers, beheading window washers and goring construction workers with its deadly talons. Nobody's safe from the ravenous predator or the falling body parts it drops from the sky. Naturally, New York's finest are called in to investigate. Enter Detective Shepard



# "Q" IS HERE!



*It's name is Quetzalcoatl...*

*just call it "Q"...  
that's all you'll have time to say  
before it tears you apart!*

**MICHAEL MORIARTY • CANDY CLARK • DAVID CARRADINE • RICHARD ROUNDTREE**  
AS SHEPARD

IN A LARRY COHEN FILM "Q"

SAMUEL Z. ARKOFF PRESENTS A LARCO PRODUCTION

MUSIC BY ROBERT O. RAGLAND PRODUCTION EXECUTIVE PETER SABISTON WRITTEN, PRODUCED AND DIRECTED BY LARRY COHEN

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RESTRICTED  
UNDER 17 REQUIRES ACCOMPANYING  
PARENT OR ADULT GUARDIAN

(David Carradine: DEATHRACE 2000, KUNG FU) and Sergeant Powell (Richard Roundtree: SHAFT, SHAFT'S BIG SCORE, SHAFT IN AFRICA, EARTHQUAKE) who are recruited to get to the bottom of the gory trail of entrails their unknown assailant has left in his or her (WE know it's an "it") wake. As usual, in stories of monsters and mayhem in metropolis, city officials refuse to accept the supernatural clues of the murders. They won't even entertain the possibility of an urban legend come to life. That all changes with a squeal of tires as getaway driver and lounge piano player Jimmy Quinn (Michael Moriarty) skids into the scene, hightailing it away from the police after a heist gone badly. Quinn stumbles upon the lair of "Q" and quickly incubates a plan to extort money from the city in return for giving up the whereabouts of the gigantic, deadly serpent.

Michael Moriarty gives a fascinating performance as Jimmy Quinn, a smalltime ex-con, musician and chronic loser who fatefully finds himself at the center of a big city panic. Prior to "Q", Moriarty had limited film and TV credits starting out as a young American actor and traveling from New York to London to receive great acclaim on the British stage. In his quirky, offbeat performance in "Q" Moriarty goes a long way toward a reputation as one of the great character actors of our time. He also treats us to some of his own original jazz compositions on piano in the film. And here's another delight! The brilliant and gorgeous actress and Forry friend Candy Clark (THE MAN WHO FELL TO EARTH, AMERICAN GRAFITTI) stars as Joan, Jimmy Quinn's long suffering girlfriend. There's a lot for FM fans to sink their beaks into in this B-movie



Detective Shepard (David Carradine) considers the virtues of a bird in the hand. A Gigantic, man-and-woman-eating bird!



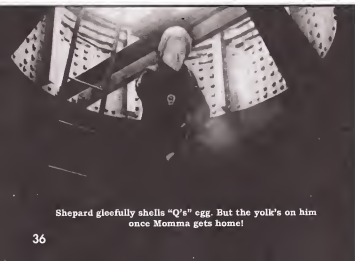
All those bullets and Shepard only manages to wing "Q"!



**Sergeant Powell (Richard Roundtree) senses that "things" are lurking up!**



**No time for hand-shadows! This feathered fiend is about to carve a drumstick!**



**Shepard gleefully shells "Q's" egg. But the yolk's on him once Momma gets home!**

besides a bona fide monster, great performances and the presence of our pals Larry Cohen and Candy Clark. The legendary producer Samuel Z. Arkoff, responsible for countless horror landmarks including **WAR OF THE COLOSSAL BEAST**, **BLACK SUNDAY**, **INVASION OF THE SAUCERMEN**, **THE PIT AND THE PENDULUM**, **THE ABOMINABLE DR. PHIBES**, **THE ISLAND OF DOCTOR MOREAU** and **DRESSED TO KILL** produces "Q". Even the fantastic "Q" poster art has been created by a familiar name, artist Boris Vallejo!

Q is professed to be one of director Larry Cohen's favorite of his films. He has spoken about the daredevil nature of shoestring-budget filmmaking atop the actual Chrysler building. Imagine a whole cast and crew climbing to the very top of that magnificent tower and performing--without a net? Cohen says everyone could feel the building swaying in the wind. He also admits that when his actors fired dummy machine guns from the top of the building for one scene, New Yorkers below were driven to panic thinking someone was actually shooting at the United Nations building! The production made the headlines of the newspapers the next day! The entire movie was shot in 18 days. It's hard for a monster fan not to draw some parallels to our beloved **KING KONG**. Q is another giant creature atop a New York skyscraper, terrorizing the city. True, Kong wasn't so malevolent. But the epic scale of the story is similar. It's interesting to consider that while airplanes circled the Empire State Building firing upon the giant Kong, in Q the giant flying reptile circles the Chrysler building while soldiers fire upon it from atop the tower.



Don't turn around, David! Not even Kung Fu can save you from this surly serpent.



Good cop, bad con. Roundtree and Moriarty held at arm's length by New York's tiniest.



Be it sinister silhouette or crafty close up, Dave Allen and crew deliver stop-motion marvels!



The scaly star of "Q" perched atop the iconic Chrysler Building.

While the movie's title creature is kept off screen for most of the show, we are treated to some very creative silhouettes and suspenseful shadows that keep us squirming in our seats. See? The burly bird catches the squirm! When we do finally lay our eyes on the fearsome flying lizard in all of its glory, we are not disappointed! Famous Monsters fan Dave Allen heads up the "Q" special effects department with Randy Cook. And with the assistance of their talented young crew of monster modelers, they provide some impressive stop-motion animated effects that would make Ray Harryhausen grin from Ymir to Ymir. Readers might remember that Dave and Randy previously teamed up to work their creature magic for the Sci-Fi movie LAZERBLAST! Isn't it exciting to watch the work of so many fellow FM fans that have become real live monster moviemakers? I guess Monsters ARE good for our children! And "Q" is good for a laugh, a scream and some good old-fashioned oohs and ahs too. I don't want to egg you on, but maybe it's time for you to fly the coop and wing it over to a theater to see this monster movie? But don't torture your tongue trying to pronounce the name of the scaly beast when you buy your ticket at the box office. As the movie's tagline says: "Its name is Quetzalcoatl...just call it Q, that's all you'll have time to say before it tears you apart!"

END

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# THE BEAST OF SCI-FI

BY MAX CHENEY

*Some FAMOUS MONSTERS readers are demanding more monsters in the magazine at a time when science fiction and fantasy rule the screens. So FM looks at the weirdest, most uncanny-looking creatures in science fiction FRiight history. Some of them are better than the movies they appeared in!*

A tauntaun stepping on your toes would be pretty terrifying; a close encounter with a Klingon would unnerve any human being. Having HAL as an enemy puts you in serious danger. From alien disease strains to giant crystals, science fiction filmland features some well-known natural and man-made threats and infamous adversaries.

But we at FM love famous MONSTERS.



What the heck is ID? Well, ID's the electrified monster from **FORBIDDEN PLANET**.

## too Terran means less terror

Neither wookies nor Romulans raise goosebumps at a glance. No West-worldly bald bionic baddie or psychopathic scanner would send anybody into a fit of fear at first sight. The most memorable monsters in science fiction have an appearance unlike something seen in our mundane surroundings; they are things of another world—even if that world is some mysterious place on our own planet. They leave an impression like a nightmare: bizarre but convincingly real.

Frightening sci-fi imagery has had a place in motion pictures since the dawn of the medium. In 1898, former-magician-turned-filmmaker Georges Melies made *A NOVICE AT X-RAYS*, where the audience witnessed a scientist using an x-ray device to extract a living skeleton from a man! In 1902, his

*A TRIP TO THE MOON* showed the odd-looking moon people, the Selenites. (Ray Harryhausen's 1953 version of a Selenite for *FIRST MEN IN THE MOON* was insect-like, with a head that faintly resembled an octopus with a single tentacle. Shades of Cthulhu!)

In 1910, in the good old U. S. of A, Edison released his version of *FRANKENSTEIN*, with its hairy, giant brute made in a chemical cauldron. And of course, many versions of *DR. JEKYLL AND MR. HYDE* appeared in the days before "talkies;" John Barrymore's Hyde was the ugliest of them all.

In the days of the silent film, the monsters of science fiction that made the most impact—literally—were the dinosaurs animated by Willis O' Brian for *THE LOST WORLD* (1925.) Panic ensues as the behemoths destroyed people and buildings in their path. Two years later, the seductive robotrix of *METROPOLIS* destroyed men's lives in other ways.

Later, when sound came in, the serial *FLASH GORDON* gave us the Gocko in 1936. It was a horned, Gorgo-like monster with giant crab claws instead of hands, and it menaced the hero, who had ordinary-sized, (Buster) Crabbe hands.

Monsters in sci-fri have steadily gotten weirder.

Near the end of the age of silent films, science fiction was coming into the pulp era. *AMAZING STORIES* magazine began in 1926; this magazine sparked a young Ackermmonster's interest in the fantastic. Pulp magazines like *WEIRD TALES* began publishing the stories of H.P. Lovecraft in the 1920s. He has had an enormous influence on science-fiction literary horror.

## h.p. for me, see?

Lovecraft anticipated some of the best frights in Hollywood history. His novella "At the Mountains of Madness" features an expedition to Antarctica where aliens have been, and where other-worldly horrors kill the explorers and their dogs. Sound familiar? If you're a fan of the murderous extraterrestrial trapped-at-the-Pole story in *THE THING*, it should! "Who Goes There?," the story by John W. Campbell which is what the 1951 and 1982 *THING*s are based on, was published in *ASTOUNDING STORIES* in 1936. Coincidentally—or not?—the same magazine printed "At the Mountains of Madness" two years earlier. Lovecraft's monstrous beings are cold-blooded in every sense.

**THE FIEND  
THAT WALKS  
LOVERS'  
BEACH!**



**THE**  
**MONSTER**  
**OF PIEDRAS BLANCAS**

**MAN-MONSTER FROM  
THE SLIMY DEPTHS!**

with  
**JEANNE CARMEN • LES TRENAYNE  
JOHN HARMON • DON SULLIVAN  
FORREST LEWIS**

Directed by IRVIN BERWICK  
Produced by JACK KEVAN  
A VARNICK PRODUCTION

*Plus*

**RAW PASSIONS IN THE HELL SWAMPS!**

**"OKEFENOKEE"**

You say it "OH-KEE-FEN-OH-KEE"

Starring  
PETER COE • Henry Brandon • Peggy Moley • Walter Klayen • Senina Sando • Directed by Raul Haig • Produced by Aaron A. Dantes



It's crystal clear that something is bugging this Selenite. (FIRST MEN IN THE MOON).

Ye Olde FM Editor Ackerman liked his science fiction pure back then, feuding as a young man with the eldritch (and elder) H.P. Lovecraft. By 1937, both had softened in their opinions. Sadly, Lovecraft died in spring of that year, not living to see the publication in 1939 of his sole straight science fiction story, "In the Walls of Eryx." Written in 1936, Lovecraft had some fun at our favorite Esperanto-espousing editor's expense, having its aliens "crush a wriggling scificlgh or ackman, or an out-reaching efjeh weed, with the suction discs on its stumps." It featured Venusians that are described as seven foot "scaly man-lizards" that have four "long, ropy pectoral tentacles."

In 1957, lifelong Ackerman pal Ray Harryhausen bestowed animation upon his own scaly lizard-man from Venus, the memorable 20-foot-tall Ymir creature in 20 MILLION MILES TO EARTH. And as mentioned before, his Selenites had faces lightly Lovecraftian.

The artist H.R. Giger says H.P. Lovecraft influenced him greatly. No surprise then that Giger's own reptilian creature in ALIEN is one of the strangest horrors in sci-fi screen history!

## **in the theater everyone can hear you scream [or best beasts no burden]**

Appreciating the most startling monsters in science fiction is easy for FM's fright film fans. The distinctly original Alien from the 1979 film of the same name is

one of the most commented-on creatures by younger fans. It stalks prey on two feet, but seemingly without eyes, like a cave salamander. Combining human, reptilian, amphibian and bio-mechanical design components, it was the most stylish monster seen in decades!

Barbara Heiss, to whom we dedicated issue #176, says the movie's title terror is her favorite sci-fi monster. Recognizing the special distinction of the film, she tells FM, "I remember a feeling of pure fear watching the movie. The alien had no emotion and no reasoning. It just wanted to kill. Whether blending into the machinery or being face to face with Lambert, no mercy was ever given."

Lacking all reasoning as well was the Id Monster from FORBIDDEN PLANET.

## **fan unfazed by face of fear**

Past Fang Mail gore-espondent Arlene Domkowski enthuses "I love The Monster From the Id. The creature is such a stunning sci-fi horror, sort of the ultimate horror of what lies within man. Brought from the depths of what lies within us to destroy worlds." This lion-faced, ethereal but deadly monster, all mouth and rage and walking on two grasping limbs, looks like a deformed animal. It IS deformed--it mutated from unconscious fear into a tangible hate. FORBIDDEN PLANET is very loosely based on Shakespeare's play "The Tempest," and as the Bard said, "In time we hate that which we often fear."



Alien tongue, anyone? That's just one freakish feature of this XTRO-terrestrial.

## **filmed 'em and we haven't forgotten 'em**

Famous Monsters singles out these other strange creatures as the beast-looking in sci-fi filmdom:

Influencing ALIEN was the film IT! THE TERROR FROM BEYOND SPACE. Powerful looking and wholly reptilian, its disdain for human life was evident from its protruding tongue! (That detail was a happy accident created by the mask being too small

to accommodate the actor's chin, so the chin was painted with makeup!)

In turn influenced by ALIEN is the monster of the bizarre new film XTRO, which can take on a human form and transform human beings into its own kind. Its red orbs suggest a rat, and its leathery, skull-like face suggests a mummy. Its fangs, tongue and webbed hands are reptilian, with the backward-jointed legs of an insect.

The alien space spouse from I MARRIED A



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**"I MARRIED A MONSTER FROM OUTER SPACE"**

Starring TOM TRYON • GLORIA TALBOTT • A PARAMOUNT PICTURE

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58/383

**MONSTER FROM OUTER SPACE**, which also changed to resemble a human being, will also not be soon forgotten. Its surreal true appearance frightened moviegoers: a flayed-looking face that resembled an assembly of unidentifiable internal organs! Where its mouth might be is an orb resembling an eyeball. This horrible hubby balances the hubba-hubba factor of his Earthling wife, played by the beautiful Gloria Talbot.

All eyeball and tentacles were the monsters of **THE GREEN SLIME**. Had the monsters looked as good or as large in the movie as they did on the poster, they would be better remembered now!

The inexplicable, angry visage of **THE MONSTER OF PIEDRAS BLANCAS** was more original than the rest of the design. The film's "diplovertabron" had the claws of the creatures in **THE MOLE PEOPLE** and the feet of a Metaluna Mutant. But what a puss! Created by Jack Kevan, who worked on **THE CREATURE FROM THE BLACK LAGOON**, the movie was our "Shock Award" first place winner of 1959.

### **(arthro)pod people**

The Metaluna Mutants from **THIS ISLAND EARTH** influenced the way we imagine malevolent aliens. Featuring two over-sized, exposed brains, these beings inspired similar weirdies from other planets, such as the cruel and destructive Martians from the **MARS ATTACKS!** trading card series. The Mutants weren't the first big-headed monsters, but they were the brainiest! Humanoid insects, with pincer arms recalling those of the Gocko, you remember their heads long after you forget the



The Alien **GREEN SLIME** meets an astronaut sublime.



The bride wore tentacles! Better phone home and tell mom, I **MARRIED A MONSTER FROM OUTER SPACE!**

What do you call it when Sci-Fi and Monsters meet in a perfect pairing? Just call it **FRANKENSTEIN!**







Alas, poor Gore-ICK! I slew him well. (THE MONSTER OF PIEDRAS BLANCAS)

incongruous funny pants they wear. The movie was based on novelettes that appeared in the pulp "Thrilling Wonder Stories" in the 1940s.

Improving on the dome design, the outer space visitors from *INVASION OF THE SAUCER MEN* sported veiny craniums, as well as the slit pupils of venomous snakes! So striking we made one of the saucer men a *FAMOUS MONSTERS* cover boy! (Issue #54.) Those vein-lined swelled heads were swell enough to show up in the design of the Talosians in the classic TV show *STAR TREK*.

### creature's famous features

Perhaps the *second* most famous design of any science fiction movie monster is the Gill-Man, a/k/a the Creature from the Black Lagoon. Seen on all kinds of products, it is one of the monsters most cited as a favorite by our readers.

The Gill-Man's amphibious ardor for pretty women makes the *CREATURE FROM THE BLACK LAGOON* a variation of "Beauty and the Beast." For

the first time, we can reveal that a real-life beauty, Disney animator Millicent Patrick, did the designs for the Creature! Jack Kevan assisted. Although it has always been assumed late makeup chief Bud Westmore did the design, it apparently took a woman's touch to make something as attractive (to monster fans, anyway) as the Creature.

Trivia: Robert W. Chambers, a turn-of-the-century author who influenced H. P. Lovecraft, wrote a story of a gill-man in 1904 titled "The Harbor-Master" that has some parallels to *CREATURE*. Both concern a scientific expedition, and takes place mostly on a boat with a lovely lady aboard. Instead of a Black Lagoon, the expedition heads to place called Black Harbor.

The story's gill-man—here known as "the harbor-master"—is described as rubbery; the most detailed description says it is a "a man with round, fixed, fishy eyes, and soft, slaty skin. But the horror of the thing was the two gills that swelled and relaxed spasmodically, emitting a rasping, purring sound-

—two gasping, blood-red gills, all fluted and scalloped and distended.” That pretty well describes the movie’s Gill-man!

### **madman-made monster stands test of time**

But THE most famous frightening face in Hollyweird history traces back to the first science fiction novel, teenager Mary Shelley’s FRANKENSTEIN. As designed by Jack Pierce in 1931 for Universal’s movie of the same name, the pale, gaunt Monster resembles a partially-mechanized corpse. The clamps on the skull, the right angle formed at the top of the head, the electrodes on the neck, the expressionless brow, and the exposed metal support of the Monster’s arm all suggest a far-advanced technology, a new human being, *homo machina*. Today, we might call it a “cyborg.”

It’s an enduring design. Fifty years later, it’s recognized everywhere and reproduced endlessly. It doesn’t quite add up in modern-day scientific terms (why is it medically necessary to have an elongated, flattened skull? ), making it mysterious and disturbing. A brilliant, nightmarish design, it blends a pronounced, heavy brow like those of our evolutionary ancestors with the man-made features of a robot. It hints of the primitive past and the future Shape of Things to Come.

All Frankenstein monsters that have come after it resemble accident victims in comparison.

And yet it is a face that appears in cartoons, in children’s books, and on toys—a monster that’s adored by children everywhere. It makes us appreciate how the power of a good scare can become a cultural treasure for all ages.

END



Ray Harryhausen turns imagination into monster magic. In this foto, a fearsome Ymir prepares to postmark a pedestrian.

# HERE, THERE BE DRAGONS

AN INTRODUCTION TO DUNGEONS & DRAGONS, THE NEW GAME WHERE THE ONLY LIMITS ARE THOSE OF YOUR OWN IMAGINATION!



## roll 'em if you got 'em

I know you've seen them—groups of adolescents, teens, and college students—sitting huddled around tables at libraries, occupying the corner booth at the food court consuming their Orange Julius by the bucketful, maybe even gathered together at your local YMCA. They sit for hours, speaking in hushed tones, rolling dice and keeping impeccable records with a pencil and paper. I know what you're thinking... and you'd be wrong. There is not a rising epidemic of underage gambling running rampant across the country. No, what you're seeing is the latest craze in games. It's called an RPG (again, nothing untoward like a Rocket Propelled Grenade that President Reagan and the CIA are supplying the people of Afghanistan with to repel the Soviet Union), short for Role Playing Game. And the RPG that's taking the country by storm is called **DUNGEONS & DRAGONS** (referred to as D&D by those in "the know"). Here is what you need to understand this force of nature.

D&D works like this: players get together and create characters. Those characters are generally

based in the fantasy world (and exist only on paper). Players can select their races (human, half-elf, etc. .) and then their type of character (warrior, spellcasters and many more). Once you've selected the basic elements of the character, including a name and a symbol, different types of die are rolled to determine the player's characteristics. Before we move on, it is important to note that the dice are the weapon of choice for the RPG. While a character's traits play an important part in the process, it is the roll of the die that will ultimately determine victory or defeat in combat. It is so elaborate that D&D employs an entire set of oddly shaped "bones". From a twenty-sided die, followed by a twelve, a ten, an eight, a six, and a four-sided die. Each die will play a different role depending on the situation. But it is these dice that are rolled to determine the character's traits like strength, intelligence, charisma, and dexterity. Different races and classes of characters are given special abilities. It is a complex piece of craftsmanship that really becomes like second nature once tried a few times. But before we get into the game itself, let's talk about how it all started.

## enter the dragons

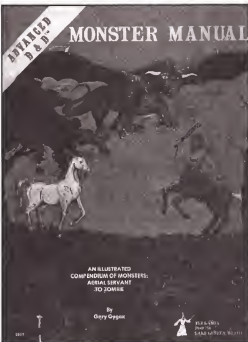
The game was the brainchild of two men, Gary Gygax and Dave Arneson, in 1974. It was an evolution of the miniature wargames that history enthusiasts would play out using miniature scale recreations of famous militaries and equipment on a gameboard, trying to out-strategize one another and see if outcomes of famous battles would have changed had different tactics been employed. The two men, both wargaming enthusiasts, decided to create their own gaming system that focused on characters and story as opposed to military formations. They did away with the formal military setting and decided to place their new creation into the world of fantasy and imagination.

Gygax founded Tactical Studies Rules (TSR) in 1973 and he and Arneson began laying the foundation for what would become D&D. Gygax had created a game called CHAINMAIL and Arneson had created a game called BLACKMOOR, both creations including elements that would become mainstays in the world of D&D. Arneson left the company a few years later and it has been up to Gygax to remain the driving creative force behind the game and its ever-evolving system.

## chainmail, chainmail, the gang's all here

Now at this point you're probably wondering how it all works. While there are a lot of rules to remember, a beginner need not spend hour after hour reading a manual on how to play. There are a few ways for an adventure to play out. An adventure can be created from scratch. It can be created using existing people and places from the various D&D books (like the primary rulebook called THE DUNGEON MASTER'S GUIDE). Or a group can use what's called a "module". Modules are pre-made adventures that are complete with settings, creatures, and story. All that has to be done is to follow the module, make any number of choices that are supplied to the group, and then role the die to see how it all plays out.

Each group is headed by what's called a Dungeon Master (or "DM" for short). The DM is the one who tells the story, keeps track of the group's progress, and knows what die rolls are needed for different actions to occur. The DM is the only one who knows when monsters will strike, or when traps will be



"D&D" manuals and guides help you to Troll otherworldly lands of fantasy.



sprung, or when a wrong choice has been made. A good DM is like a master storyteller, capturing the imagination of the group and guiding them through these mysterious worlds where surprises and danger lurk around every corner.

The DM I play with, Mike, and his younger brother Matt, are two of the best DM's I've had the opportunity to play with. They have such a command of the rules that the first time I played I knew virtually nothing. I just selected the type of character I wanted and they laid out all my options, giving me the pros and cons so I could make the most informed choice.



**There are already experts in this new trend.  
Will you read on and roll the dice?**

I sat there, enraptured by the adventure I was taken on, rolling the different dice when prompted as I entered combat for the first time with my Level 1 character (all characters start out at Level 1 and then increase their attributes and Levels as they progress and gain what are called Experience Points—or XP). By the time it was over I felt as if I had lived some of the greatest fantasy adventures ever written, like Tolkien or Burroughs. And that is what is great about D&D, the game takes place largely in one's own mind. There's no limitations except that of your imagination.

## **fangs for the memories**

While those familiar with D&D have primarily considered it to be a fantasy game, TSR is doing something that will make FM readers very happy. For the past several years on Halloween, I've had the pleasure of being part of a select group of people who have been treated to a new setting in the D&D universe. It's called RAVENLOFT, and it is a true-to-life Gothic Horror setting. As opposed to dragons and elves, the world of Ravenloft is ruled by an evil vampire who occupies a castle from where he terrorizes the locals. The adventure puts the group in the roles of Van Helsing-like characters who are dispatched to infiltrate the castle and battle their way through the dark minions, ultimately vanquishing the fanged foe.

While I'm forbidden from talking too much about the details of the game, trust me when I tell you that all care was taken to make the gothic setting feel as authentic as possible. The game module is being created by the husband and wife team of Tracy and Laura Hickman—responsible for the excellent RAHASIA and PHARAOH game modules—and will be out later this year. Word is that if the module does well, RAVENLOFT will be expanded into its own D&D universe where it will be a time and space based on Gothic Horror. So make sure to check your local hobby shops frequently. This is something every one of us monster lovers has always dreamed of: The ability to square off against the greatest monsters in movie history, from vampires and mummies to werewolves and monsters pieced together by mad scientists.

## **the ack pack**

While I've yet to nail down our fearless leader to sit in on a round of die rolling mayhem, he is quick to remind me that is was he that coined the terms Imagi-movie, Imagic-zine, and Imagi-tainment, and how FM was created as a celebration of imagination and all its wonderful byproducts. Imagination is Uncle Forry's domain. He promises that once he sits in with us he'll create an Imagi-moniker worthy of such an experience, and that he will be Forrjay—a great wizard who will vanquish goblins and dragons alike with the simple turn of a pun. And with the unlimited world of imagination, we may yet see Forrjay the Punny using his wily witticisms to battle beasts from horror's greatest tales!



# RARE TREATS

**hold onto  
your seats!**

Here you are.  
Without delay.  
Pix you may enjoy.  
Today.



Ben Chapman parks his car(p). He drives a Prawntiac! - **THE CREATURE WITHOUT A MASK**



Off-screen toast from Vincent Price: "Here's bug in your eye!" - **TALES OF TERROR**



Karloff takes a loadoff! - **FRANKENSTEIN**



Not only the actors act concerned over Julie Adams's staged ouches! There's director Jack Arnold (upper left), Ben Chapman (feeling Gill-tee for the injury?) co-star Richard Denning, leading man Richard Carlson and a nurse who looks suspiciously like one we saw in the lobby at a William Castle film! - **THE CREATURE FROM THE BLACK LAGOON**

**END**

# GRAVEYARD EXAMINER

CREATURE  
FEATURES



\*\*\*\*\*  
\*\*\*\*\*  
**FINAL**

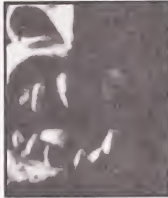
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EDITOR , JOE MOE

## WHATZAT?

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**TASTE THE BLOOD OF DRACULA**



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**THE CURSE OF FRANKENSTEIN**

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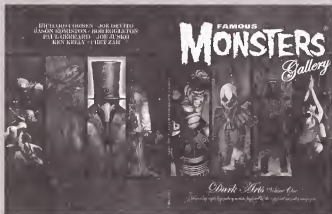


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